Volume 7 Issue 2

Interior Design as a Facilitator of Social Interaction: Analysis of Culinary Tourism in Bandung Creative Space

Nefi Salsabila Hadi, Ahadiat Joedawinata

Master of Design, Graduate Faculty, Universitas Komputer Indonesia, Bandung.

Jl. Dipati Ukur No.112-116, Lebakgede, Coblong District, Bandung City, West Java
nefi.75323005@mahasiswa.unikom.ac.id

Abstract

The transformation of public spaces in urban areas often reflects a response to changes in lifestyle and patterns of social interaction. One form of such transformation can be found in the revitalization of the second floor of Pasar Kosambi, Bandung, which is now known as The Hallway Space. This space offers a more contemporary interior design approach, targets the needs of the younger generation, and demonstrates an effort to make traditional spaces a new platform for more inclusive social and economic activities. This research aims to examine the extent to which the space-forming elements, namely the floor, walls and ceiling, play a role in facilitating social interaction in a semi-commercial culinary space. The approach used is descript-+ive-qualitative, with field observation methods and an in-depth literature review o/f interior element theory and the concept of third space. The research focused on the culinary tenant area and communal dining room as the main center of user activities. By considering interior design as an active element in shaping social experience, this study highlights the interrelationship between the structure of space and the dynamics of user interaction. This research is expected to enrich the understanding of how creative public spaces act as facilitators of social relations in the context of contemporary cities, as well as open new discussions on the role of design in supporting the formation of adaptive and relevant third spaces.

Keywords: Interior Design, Third Space, Space Elements, The Hallway Space, Social Interaction

INTRODUCTION

Kosambi Market, located on Jalan Ahmad Yani, Bandung City, has historical value as one of the centers of souvenirs and trade since its establishment in 1973. As an important part of the local economic network, this market was once a vital space in the community's

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

commercial activities. However, in the last two decades, the market has experienced a significant decline in function. The once bustling eight-story building now seems abandoned; only a small part of the ground floor is still used by traders, while the other floors are left empty. This has caused Pasar Kosambi to lose its appeal, especially in the midst of the emergence of modern markets and shopping centers that offer higher convenience.

As reported by rmoljabar.id, in 2019 an initiative emerged from a group of creative youth in Bandung to revitalize the second floor of this market and turn it into a creative space called The Hallway Space. Rilly Robbi Gusadi, the founder of this space, saw the area as a wasted space, so together with his colleagues collectively raised funds to build a creative economic ecosystem based on collaboration. The Hallway Space officially opened in October 2020 and is now a creative destination that integrates elements of culinary, fashion, and hobbies in one area. Around 52 of the 77 shop units are filled with businesses with various characteristics that reflect the dynamics of Bandung's creative industry. With the concept of "hanging out in the market", this space invites people, especially the younger generation, to see the market from a different perspective, namely as a social space and cultural interaction.

The Hallway Space occupies a leased area owned by PD Pasar, but its design approach and function are far different from the typical work or commercial space. The space not only offers buying and selling activities, but also acts as a meeting place for creative communities and individuals. The basic idea is that creativity can grow anywhere, including in a market environment that is generally seen as conventional. The flexibility and openness of the space function as the main strategy in accommodating various activities such as art exhibitions, workshops, and product launches. This initiative not only contributes to the empowerment of UMKM, but also to the development of social networks in urban communities.

The history of The Hallway Space reflects the spirit of collaboration that is the basis for the development of the creative industry in Bandung. With its unique concept and focus on community empowerment, the space has become an important symbol in the growth of the creative economy at the local and national level. The contemporary interior design is one of the main attractions of The Hallway Space. The modern and unique design style has attracted the attention of Bandung's youth. This area is not only a place to shop, but also a

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

space for collaboration and active social interaction. This transformation makes Pasar Kosambi not just a traditional market, but also a center of creativity that supports the local economy and becomes a gathering space for youth communities and today's urban culture. The floor elements in the culinary area of The Hallway Space are dominated by exposed concrete that displays a modern industrial impression while forming a clear circulation pattern.

Flat surfaces and minimal barriers allow for smoother movement between areas, facilitating visitor mobility and creating an open atmosphere for spontaneous interaction. Meanwhile, the wall not only functions as a physical barrier, but also as a medium of visual expression that strengthens the identity of the space. The presence of thematic murals, artistic signage and recycled wood materials provide an intimate and non-intimidating visual character, supporting dialogue between visitors. The open ceiling with industrial-style lighting also emphasizes the non-hierarchical feel, presenting a space that feels inclusive and comfortable to be used freely. This atmosphere reinforces the role of the space as a place that enables social engagement without formal boundaries.

Boniface's (2003) thinking suggests that the culinary tourism experience is not only shaped by the food itself, but also by the ambience of the surrounding space. In this context, the interior design of The Hallway Space can be seen as a catalyst for social interaction and not just a visual support. The use of warm colors, communal furniture, and dynamic tenant arrangement patterns reinforce the identity of the place as a social space. Not only that, the strategic placement of communal tables in the main corridor allows visitors to interact with each other, both in groups and individually.

A variety of culinary tenants with unique interior approaches, such as Rameninpo with its contemporary Japanese touch or Warung May with its local retro feel, add to the diversity of the atmosphere that strengthens the overall experience of the space. The adaptive interior design successfully unites the various tenant identities in a cohesive space. Thus, the interior design at The Hallway Space serves not only to beautify the space, but also to enliven social dynamics and form a collaborative space that is ideal for community-based urban culinary tourism.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

Figure 1: Seating Facilities at The Hallway Space Bandung Culinary Area.

Source: Personal Data.

Figure 1 shows how the concept of shared experience is reinforced through the layout of the eating and drinking facilities, where diners share not only their food, but also their stories and experiences. The strategic positioning of tables along the main corridor makes it easy for diners to access the various tenants while still engaging in the social dynamics of the space. This creates an organized flow of activity, allowing the culinary experience and social interaction to run in harmony.

The transformation of public space functions in urban areas often not only touches the physical aspects of the building, but also reflects the changing social needs of the community. Traditional markets, which used to be the center of people's economic activities, now face the challenge to remain relevant amidst the ever-evolving modern lifestyle. In Bandung, the revitalization of the second floor of Kosambi Market into The Hallway Space is one clear example of how a neglected space was revived with a more adaptive interior design approach. However, not only physical changes, but important questions arise regarding the extent to which the interior elements applied are truly able to facilitate inclusive social interactions for urban communities, especially for the younger generation as the main users.

In the context of reviving urban spaces that have the potential to be centers of interaction, the main challenge lies in how to ensure that interior design does not only focus on aesthetic beauty, but also supports real social dynamics. The Hallway Space does offer a culinary area with an open and communal concept, but so far it is rare for studies to discuss in detail how space forming elements such as floors, walls and ceilings, play a role in shaping a comfortable, intimate and engaging social atmosphere. This discrepancy between the idea

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

of design and the reality of space use is an important point of departure in this research, especially in the context of urban public spaces that are moving towards the form of the Third Space concept as proposed by Oldenburg.

This research departs from the premise that interior design has an active role in encouraging the formation of social interactions, especially in semi-commercial culinary spaces such as The Hallway Space. In this case, design is understood not just as an aesthetic component, but as a social structure that shapes and facilitates collective experiences. This research specifically examines the role of floors, walls and ceilings (Ching, 2007) in creating an atmosphere that supports informal interaction as characterized by the third space (Oldenburg, 1999), especially in the area of culinary tenants and dining or seating areas.

By focusing on the analysis of these three space-forming elements, this study aims to clarify the contribution of interior design as a facilitator of social interaction in creative spaces. The Hallway Space was chosen as an appropriate case study to understand how the revitalization of traditional spaces can produce new public spaces that support social participation and the strengthening of community networks - in line with the spirit of Bandung as a creative city.

METHOD

This research uses a qualitative approach with a case study method to examine in depth the role of interior design as a facilitator of social interaction in the context of culinary tourism in the creative space of The Hallway Space, Bandung. This approach allows contextual exploration of the relationship between interior elements and the social dynamics that take place within them. Data collection was conducted through two main methods, namely direct observation and literature study. Observations were conducted in a participatory and non-participatory manner in several visits, both on weekdays and weekends, to document the variety of spatial activities. The focus of observation was on space-forming elements such as floors, walls and ceilings as described by Ching (2014), as well as on the layout of culinary tenants and seating areas as the main zones of social interaction. All visual and atmospheric data was collected through sketches, photographs and field notes.

In addition to observation, literature studies were used to strengthen the conceptual basis of the analysis. Ching's (2014) interior element theory was used to understand how the

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

structure of the space influences user perception and behavior, while Oldenburg's (1999) Third Space theory served as an evaluation tool for the social characteristics of The Hallway Space as an informal space that supports interaction between visitors. Additional literature related to creative space design, interior hospitality, and culinary tourism was also reviewed to broaden the perspective and deepen the interpretation of the findings. This approach is expected to provide a comprehensive picture of the contribution of interior design in shaping social experiences and supporting culinary activities in creative public spaces.

RESULTS AND DISCUSSION

The Hallway Space on the 2nd floor of Kosambi Market has successfully transformed a previously abandoned and underutilized area into a vibrant modern space, particularly through the culinary sector. The area that was once filled with empty stalls and unkempt building conditions is now transformed into a destination that attracts young people, thanks to an innovative interior design approach. Elements such as exposed concrete and recycled wood are used to create an industrial atmosphere that still feels warm and eco-friendly. The selection of these materials not only enhances the aesthetic value, but also strengthens the identity of the space, while providing a strong contrast to the traditional market's previously shabby and outdated image.

Figure 2: The Hallway Space Bandung Culinary Area.

Source: Personal Data.

In Figure 2 it can be seen that some elements of tenant facilities and ceilings as a whole, use materials that support the industrial concept. Based on field observations, the culinary area at The Hallway Space shows the integration of three main interior elements according to Ching (2014):

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

1. Floor

The floor uses exposed concrete material with an industrial touch. The rough but clean surface gives an authentic and informal impression. The layout of the culinary tenants follows the main corridor of the building, creating a linear circulation that allows interaction between visitors to occur while walking, queuing, or looking for a seat.

2. Walls

The exposed brick and concrete walls are complemented by several murals, artistic menu boards, as well as decorative lights that vary between tenants. Some tenants use visual backdrops to highlight their brand identity.

3. Ceiling

The open ceilings reveal utility installations such as pipes and cables that are painted dark, consistent with the industrial style. Lighting varies and is tailored to each area's needs, for example, the seating area uses low and sufficient lighting to create a cozy and intimate atmosphere, while the tenant area is more heavily lit to highlight the products.

Figure 3: Empty Tenants as Seating Areas Around the Culinary Area.

Source: Personal Data.

One aspect that stands out from the interior design of The Hallway Space is the use of artistic murals that adorn several walls of the space. These murals not only add a visual dimension but also function as a local identity that represents the characteristics of the visitors of the space. The colorful and creative design of the murals creates an interesting focal point, gives a dynamic impression to the space and becomes an ideal backdrop for visitors' photos. The mural connects the past and the present, demonstrating how design can enrich the experience of a space by creating a narrative that is relevant to the time and local culture.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

The revitalization of Kosambi Market into The Hallway Space clearly shows how interior design can change public perception of a space that previously seemed shabby and neglected. Now, the face of the market has been transformed into a modern, open, and functional public space, in line with the needs of today's urban society, especially the younger generation who are the dominant visitors. One design strategy that stands out is the layout of the culinary area that emphasizes the communal concept. Long tables placed in open and strategic areas allow diners from different backgrounds to sit side by side, opening up space for spontaneous and intimate social interactions, even among those who were previously strangers to each other. This atmosphere creates a dining experience that is far from stuffy or exclusive, in contrast to traditional dining room patterns that tend to segregate diners. Through this approach, social barriers slowly disappear, and public spaces truly function as inclusive gathering places.

Figure 4: Seating Facilities at The Hallway Space Bandung Culinary Area.

Source: Personal Data.

This kind of layout is in line with the third place concept proposed by Oldenburg (1999), which states that the ideal place for social interaction is a place that is neither home nor workplace, but a public space that can bring together individuals from different backgrounds in a more relaxed and informal atmosphere. In the context of The Hallway Space, the long tables and communal areas function as a "third place" that not only serves food, but also creates a space for diners to exchange stories, discuss and build social relationships. According to Oldenburg, third places play an important role in forming communities and strengthening social bonds, as people tend to feel freer and more connected to each other in informal spaces. Therefore, the design of spaces that facilitate this interaction acts as a key element in bringing to life the vibrant social atmosphere at The Hallway Space.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

In addition, this concept is also relevant to research conducted by Sutrisno & Wijaya (2016) who examined the importance of public space design in improving the quality of social interaction among urban communities. They found that the use of open spaces and communal areas designed with convenience and accessibility in mind can encourage more natural interactions between individuals, without strict social restrictions. In this context, the long table layout at The Hallway Space serves as a means to overcome social barriers, allowing for more inclusive interactions between visitors from diverse social, cultural and economic backgrounds.

Figure 5: Seating Facilities at The Hallway Space Bandung Culinary Area.

Source: Personal Data.

Not only that, this design approach is also in line with research by Tuna (2015) which states that communal spaces can enrich one's social experience by providing opportunities to interact with others in a less structured setting. According to Tuna, space designs that support social interaction can directly enhance a sense of community, which in turn has a positive impact on improving visitors' quality of life. At The Hallway Space, the presence of open communal areas allows visitors to engage in casual conversations, share experiences and even form social connections that can last longer, both in personal and professional contexts.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

Figure 6: Tenant Bakmie Feng at The Hallway Space Bandung Culinary Area.

Source: Personal Data.

As in Figure 5 above, the majority of tenant concepts in The Hallway Space have an open concept / do not use a complete barrier between sellers and buyers, thus facilitating access to buying and selling transactions and access to seller services to deliver dishes / orders. This design also shows relevance to Evans & McKenzie's (2019) theory which suggests that spaces designed to encourage social interaction can help reduce the sense of isolation in urban communities that tend to be individualistic. According to them, places that offer facilities to gather together in a relaxed atmosphere have the potential to reduce stress and improve social well-being, as the interactions that occur can provide a sense of connectedness. As such, the communal layout present in The Hallway Space's culinary area not only strengthens social interactions between visitors but also provides significant psychological benefits to those who spend time there.

One of the main factors that boost the popularity of The Hallway Space at Kosambi Market is the diversity of culinary tenants provided in the space. Each culinary tenant has unique characteristics, offering a variety of food choices that are able to meet the various tastes of visitors. The culinary concepts present here are not only limited to local dishes, but also incorporate international flavors, providing a more complete and diverse culinary experience. This diversity plays an important role in creating a major draw for visitors who want to enjoy different types of cuisine in the same location.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

This culinary diversity not only creates a variety of flavors, but also enriches the spatial experience at The Hallway Space. Each culinary tenant with a different concept and design takes visitors on an exciting gastronomic journey, allowing them to try food from different parts of the world without leaving one location. This is in line with the theory of culinary tourism proposed by Boniface (2003), which emphasizes the importance of culinary diversity in increasing the attractiveness of a place. By providing a varied experience, The Hallway Space succeeds in attracting various market segments and making it a culinary destination that is rich in choices. The following table illustrates the diversity of culinary tenants at The Hallway Space:

Table 1. Culinary Tenants at The Hallway Space Pasar Kosambi Bandung City.

Tenant Name	Culinary Concept	Attractiveness of Interior Style
Rameninpo	Japanese Cuisine - Ramen	Rameninpo, which has a distinctive Japanese shop concept. Here, visitors can experience the sensation of eating authentic ramen with a strong Japanese feel, both in terms of menu and interior design. This concept is presented through the use of traditional Japanese-themed decorations, including Japanese ornaments and spatial arrangements that give a cozy and authentic impression. This tenant is a top choice for those who want to enjoy Japanese cuisine without having to travel far from Bandung.
Bakmie Feng	Chinese Cuisine - Chinese Dishes	Bakmie Feng offers noodle dishes inspired by Chinese cuisine, with an oriental-style interior design that reinforces the authentic feel of this eatery. Diners who love noodle dishes with Chinese spices and ingredients can enjoy a variety of noodle variants served with mouthwatering flavors. Bakmie Feng's interior décor, dominated by red and gold colors, as well as the use of traditional elements such as lanterns and wood carvings, provide a well rounded and satisfying dining atmosphere for diners.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

Gelora Fantasi	Coffee Shop	Gelora Fantasi, an industrial-style coffee shop, offers a different experience from the previous two concepts. With a more urban and modern atmosphere, Gelora Fantasi provides a place for coffee lovers to enjoy the best quality coffee amidst a space dominated by industrial design elements. The use of materials such as iron, exposed concrete, and large chandeliers creates an edgy atmosphere and is suitable for visitors who are looking for a place to relax while enjoying a cup of coffee in the middle of a busy city.
Warung May	Indonesian Cuisine - Local Dishes	Warung May, as one of the culinary tenants that offers a retro feel, serves a variety of local Indonesian dishes with a nostalgic design touch. With a design inspired by the food stalls of old, Warung May revives the classic atmosphere that is familiar to the older generation, but still appeals to the younger generation who want to feel nostalgic while enjoying authentic local cuisine. The menus highlight the richness of local flavors and ingredients, offering traditional Indonesian dishes that are easily recognizable and loved by many.
	Kinjo Shokudo - Japanese Cuisine	Kinjo Shokudo serves a wide selection of Japanese specialties, with a focus on ramen, donburi, and dishes that emphasize fresh ingredients and authentic flavors. One of the frequently ordered specialties is the ramen with its rich broth and chewy noodles, served with toppings such as chashu (grilled pork), half boiled egg, and fresh vegetables. In addition, they also offer donburi, a rice dish with a wide selection of toppings such as teriyaki chicken or salmon, which is popular with diners. Kinjo Shokudo's tenant design reflects a fairly simple yet modern Japanese feel. Walls decorated with Japanese elements, such as Japanese writings, add to the strong impression of Japanese culture. Wooden elements and natural materials are quite prominent, creating a warm and cozy atmosphere. The tables and chairs used are minimalist in design, in keeping with the Japanese design philosophy that prioritizes simplicity and functionality.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

	Bask Baker - Cakes and Breads	This tenant offers pastry menus (cakes and breads). The concept of this tenant is enclosed and creates a space that seems distinct and separate between this tenant area and the seating facility area for eating and drinking. This provides visual interest in the middle of the space with other tenants, while also highlighting its identity.
	Kedai Jaya Bersama - Warung Local	This tenant offers a simple yet very inviting culinary experience, focusing on three main types of dishes: tea, noodles, and bread. It serves cuisine that is familiar to many. The tenant design at Kedai Jaya Bersama carries a simple yet functional traditional concept, with a friendly and cozy feel. The walls are decorated with decorations inspired by local themes, such as vintage posters or wooden accents that give a warm and intimate feel. The use of natural materials such as wood on the tables and chairs creates a cool and not overwhelming atmosphere, giving visitors a sense of comfort and blending in with the more open and informal concept of the space. Along with the development of The Hallway Space which is now more directed towards contemporary design, Kedai Jaya Bersama still maintains simplicity in its design, not too flashy, but still attractive. The space design integrated with the communal layout supports interaction between diners, allowing them to share a table or have a conversation in a less formal setting. The lighting used is also quite warm, providing a visual comfort that welcomes every visitor.

	Mang Pohang - Cuanki & Bakso	Mang Pohang - Cuanki & Bakso offers a traditional Sundanese culinary concept with a modern and simple approach, as seen from the use of minimalist interior design that prioritizes function without losing the clean and neat impression. The dominance of yellow on the door and window frames gives a cheerful yet recognizable impression, creating a strong visual identity. The interior features a bright space with simple -style tables and chairs, accentuating the casual, welcoming vibe. The presence of graphic elements such as the iconic Mang Pohang cartoon logo adds to the appeal of this tenant, providing a creative touch that sets it apart from other traditional cuanki stalls.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

	Seblak Uwa Oyoy	Seblak Uwa Oyoy presents a culinary concept that emphasizes the serving of seblak as a specialty of Bandung with a buffet model / choosing your own seblak toppings. With a modern and colorful look to attract the younger generation. The tenant utilizes a bright color palette such as orange and turquoise blue that gives the impression of being fresh, energetic, and appetizing. The open interior design with white ceramic elements on the walls and terrazzo motif flooring creates a clean and neat feel, in harmony with the presentation of seblak ingredients that are neatly arranged in a lighted display case. Graphic elements in the form of the Uwa Oyoy cartoon logo on the signboard reinforce the tenant's identity, creating a friendly and memorable impression.
	Meatsologist Steak Hall	Meatsologist Steak Hall brings a culinary concept that combines a quality steak menu with the relaxed atmosphere of modern street food. The interior style adopts classic industrial elements that can be seen from the use of exposed brick material on the lower wall, combined with dark wood frames that create a warm and masculine impression. The canopy tent with striped motifs adds a retro touch that makes the look more unique and eye-catching. The simple yet elegant tenant logo, along with the minimalist menu board on the side of the window, gives a professional yet friendly impression.

	Halodo - The Slow Bar	Halodo - The Slow Bar presents a culinary concept that focuses on a relaxed and personalized beverage experience, where customers can directly see the detailed and quality manufacturing process. This tenant combines the slow bar concept with a striking orange interior that gives a warm, energetic and modern impression. The minimalist design of the small space is maximized with decorative elements such as perforated walls, glowing circle accents behind the baristas, and warm lighting that creates a cozy atmosphere. All these elements make Halodo not only a place to enjoy a drink, but also an aesthetic space that attracts attention, especially for the younger generation who are looking for a unique experience at The Hallway Space Bandung.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

	Nagos - Nasi Goreng	Nagos - Nasi Goreng presents a simple culinary concept that focuses on fried rice, with a modern twist that appeals to the younger generation. The interior design utilizes a combination of dark green and yellow colors that create a fresh and cheerful impression, providing an easily recognizable visual identity amidst the ambience of the shared space. The wooden elements of the countertop and the small yellow-framed window give a traditional touch that blends with the casual modern feel, while the spotlight lighting adds focus to the kitchen area. Another unique feature is the open atmosphere that allows visitors to interact directly with the kitchen team, giving a relaxed and intimate feel. With this minimalist concept, Nagos manages to deliver a distinctive fried rice experience in a warm and contemporary atmosphere.
	Waroeng Indehoy - Dessert Shop	Waroeng Indehoy - Dessert Shop offers nostalgic light culinary concepts, such as kue pancong and susu kocok, which are packaged in a modern casual atmosphere to appeal to various groups, especially young people. The interior design is simple with yellow and blue painted walls that give a cheerful impression, combined with gray ceramic elements that create a clean and functional feel. The open counter area allows direct interaction between customers and staff, reinforcing the friendly and relaxed feel. This combination makes. Waroeng Indehoy an attractive option to enjoy traditional snacks with a modern twist in a creative environment like The Hallway Space.

The culinary diversity at The Hallway Space successfully enriches the experience of a dynamic social atmosphere. As diners move from one tenant to another, they interact not only with the food, but also with the space and people around them. The open space design and welcoming layout make social interaction between diners easier, allowing them to talk, share and enjoy the culinary experience together. Overall, the culinary diversity at The Hallway Space serves as a magnet for a wide range of diners who want to enjoy a diverse selection of food while having a different social experience. This makes The Hallway Space more than just a place to eat, but also a vibrant and activity-filled social space, making it

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

one of the fastest growing culinary destinations in Bandung. From observations and theoretical understanding, it was found that The Hallway Space's culinary area fulfills some of the principles of the third space according to Oldenburg (1999).

Table 2. Analysis of Third Space Concept Characteristics Based on Space Forming Elements in The Hallway Space Culinary Area.

No	Characteristics of Third Space	Description
1.	*On Neutral Ground (Neutrality)*	In The Hallway Space, this neutrality is reflected in the open floor and circulation arrangement, with no territorial boundaries between tenants. The floor element as an open zoning provides freedom of movement and equal access, as Ching (2014) states that the floor plays an important role in directing movement and shaping the structure of space without creating exclusivity.
2.	*A Leveler (Equality of Status)*	The principle of equal status is realized through the selection of inclusive wall materials and aesthetics, such as exposed brick and urban-style murals. Oldenburg emphasizes that third places erase social hierarchies, and in this case, the walls play a role in presenting a casual and open feel. Bitner (1992) supports that visual atmospheric elements can create a perception of space that does not differentiate status, making this place can be enjoyed by all people.
3.	*Conversation is the Main Activity*	At The Hallway Space, the open ceiling and walls, as well as the soft intensity of the lighting, create an atmosphere that supports conversation. Ching (2014) emphasizes that the ceiling and walls play a role in influencing the quality of the atmosphere, including the ability of the space to encourage natural and relaxed social interaction.
4.	*Accessibility and Accommodation*	At The Hallway Space, the flat designed floor and wide circulation paths allow for convenient mobility, including for the disabled or elderly. Open walls that are rarely used as permanent barriers also support visibility and connectivity of the space. Oldenburg mentions that third places should be accessible to everyone, and this is realized through spatial design that accommodates the diverse needs of users.
5.	*The Regulars*	The presence of regular visitors shows that a space has a high social quality. The Hallway Space attracts a creative community and regular visitors because of its consistent spatial layout that reflects local identity. The wall elements with distinctive murals and the unchanging arrangement of the space provide spatial intimacy. This reinforces the space's function as a

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

		recurring and predictable meeting place, as described by Oldenburg.
6.	*A Low Profile*	The characteristic of simplicity is reflected in the use of exposed ceilings with an open structural appearance and the avoidance of excessive decoration. According to Oldenburg, the third place is not a luxurious or exclusive space. Ching (2014) states that an open ceiling can reflect the honesty of the design and reinforce the functional impression. This approach emphasizes that the space is not pretentious, but rather unpretentious and accessible to the public at large.
7.	*The Mood is Playful (Relaxed and Formal Atmosphere)*	The Hallway Space achieves this through the use of light colors, dynamic murals, and non-rigid furniture forms. Bitner (1992) identifies that such design cues are able to shape an environment that encourages social engagement without the pressure of formal norms, making the space feel fun and interactive.
8.	*A Home Away from Home (The Feeling of a Second Home)*	The collaboration between the visually warm and not cold floor, the walls that contain local content, and the ceiling that does not massively close off the space creates an intimate and familiar atmosphere. All three contribute to the psychological comfort that makes this space more than just a place to eat, namely as a natural gathering, working and socializing space.

Based on the analysis of the characteristics of the third space in the culinary area of The Hallway Space, it can be concluded that the space-forming elements; floor, walls, and ceiling, play a strategic role in realizing the eight characteristics proposed by Ray Oldenburg. The floor is used as a neutral and open element, creating egalitarian circulation and accessibility for all visitors, including people with disabilities. Walls, with the use of materials such as exposed brick and urban murals, are not only an inclusive medium of visual expression, but also support local identity and strengthen emotional affinity with the space. Meanwhile, exposed ceilings with soft lighting and open structures create an informal atmosphere that encourages conversation and gives a simple and honest impression without being fancy. These three elements, when designed harmoniously, are able to form a space that is not only functional, but also supports social interaction across statuses, facilitates a permanent community, and fosters a deep sense of belonging, thus making The Hallway Space a tangible representation of the concept of a warm, inclusive, and sustainable third place.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

This revitalization also reflects the needs of urbanites who increasingly want spaces that do not only function as a place to buy goods or eat, but also as a place to socialize, gather and enjoy the atmosphere. At The Hallway Space, the culinary area is not just a place to eat, but also a place to enjoy the creative atmosphere created by the interior design that supports social interaction. With a variety of culinary tenants offering different types of food, ranging from local to international dishes, this space fulfills the desires of visitors who are looking for a culinary experience that goes beyond just eating.

CONCLUSION

The transformation of Pasar Kosambi's second floor into The Hallway Space shows that interior design is not only present as a visual solution in revitalizing public spaces, but also plays an important role as a social mediator. This space successfully revives the social function of traditional markets through a more contemporary design approach, targeting the younger generation and urban creative communities. In this context, the presence of a semi-communal culinary space becomes a meeting point between consumption needs and a more fluid and open space for interaction.

This research shows that space-forming elements, such as floors, walls, and ceilings, have significant potential in shaping the atmosphere that supports informal social interaction. The floor as an activity orientation, the walls as a barrier as well as a medium of visual communication, and the ceiling as a shaper of the impression of vertical space, all three contribute to creating an atmosphere that is familiar, inclusive, and encourages social engagement. The non-dominant yet welcoming presence of the design becomes an important value in facilitating connectedness between users.

From this study, it can be concluded that interior design is not just a technical or aesthetic matter, but also has a social capacity. Consciously designed spatial elements can be a strategic instrument in creating public spaces that are not only physically comfortable, but also socially meaningful. Therefore, it is important for designers and managers of public spaces to consider aspects of social interaction in every design decision, especially in the context of revitalizing urban spaces that aim to bring people back closer to vibrant and open public spaces.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

REFERENCE

Baharuddin, H. & Anggraeni, D., 2017. *Pengaruh Desain Interior terhadap Pengalaman Kuliner di Ruang Publik: Studi Kasus The Hallway Space.* Jurnal Desain dan Budaya, 14(1), pp. 112-128.

Bitner, M. J. (1992). Servicescapes: The impact of physical surroundings on customers and employees. Journal of Marketing, 56(2), 57–71.

Boniface, P., 2003. Tasting tourism: *Travelling for food and drink*. Ashgate Publishing.

Ching, F. D. K. (2007). *Architecture: Form, space, and order* (3rd ed.). John Wiley & Sons.

Ching, F. D. K., & Binggeli, C. (2012). *Interior design illustrated* (3rd ed.). John Wiley & Sons.

Henderson, J.C., 2009. *Food tourism reviewed.* British Food Journal, 111(4), pp. 317-326.

Hassi, L. & Laakso, M., 2011. *Creative workplaces and innovation: The role of design in fostering creativity.* Journal of Business Research, 64(5), pp. 498-507.

Oldenburg, R., 1999. *The great good place: Cafés, coffee shops, bookstores, bars, hair salons, and other hangouts at the heart of a community*. Paragon House.

Pallasmaa, J. (2005). *The eyes of the skin: Architecture and the senses*. John Wiley & Sons.

Putra, E., 2020. *Komunitas Lokal dan Ruang Publik: Pengaruh Desain Terhadap Kehidupan Sosial di Bandung.* Jurnal Sosial dan Budaya, 13(3), pp. 150-163.

Setiawan, A., 2019. *Transformasi pasar tradisional menjadi ruang kreatif di Bandung: Studi kasus The Hallway Space.* Jurnal Arsitektur dan Perencanaan Kota, 7(3), pp. 123-137.

Susanti, D., 2020. *Revitalisasi Ruang Kreatif dalam Pusat Kuliner: Studi Kasus The Hallway Space di Bandung*. Jurnal Desain dan Kebudayaan, 10(2), pp. 78-92.

Sutrisno, R. & Wijaya, T., 2016. *Desain ruang publik dan kualitas interaksi sosial di kawasan perkotaan.* Jurnal Perencanaan Kota, 10(2), pp. 92-105.

Tuna, R., 2015. *Space as a catalyst for social change: Designing for interaction in public spaces.* Urban Design Journal, 22(3), pp. 45-58.

Evans, G. & McKenzie, L., 2019. *Public spaces and the reduction of social isolation in urban settings.* Journal of Urban Affairs, 41(3), pp. 456-469.

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata

Loukaitou-Sideris, A. & Staeheli, L.A., 2019. *Public spaces and social justice: Urban public spaces as catalysts for social change.* Urban Studies Review, 55(4), pp. 637-654.

Website:
https://www.rmoljabar.id/the-hallway-space-menghidupkan-kembali-pasar-kosambi-dengankreativitas-dan-inovasi

Copyright (c) 2025 Nefi Salsabila Hadi, Ahadiat Joedawinata